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Undergraduate Research Symposium

2016 Undergraduate Research Symposium

Feb 13th, 10:15 AM - 11:15 AM

Oral Concurrent Session II: Art History Session II: The Subject and Society: Negotiating Conventions

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Muraoka, Anne, "Oral Concurrent Session II: Art History Session II: The Subject and Society: Negotiating Conventions" (2016).
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10:15-11:15 AM (ROOM 1306)

Art History Session 2: The Subject and Society: Negotiating Conventions

Chair: Dr. Anne H. Muraoka, Art Department

Oh, Susanna: Exploring Artemisia's Most Painted Heroine

Kerry Kilburn (Mentor: Dr. Anne H. Muraoka)

Artemisia Gentileschi (1593-1656?) was a rare female Baroque artist who successfully established herself in the field of narrative history paintings. Her work included several series of paintings representing variations on a single theme. Her "Susanna and the Elders" series is unique among these: it contains the largest number of paintings executed over the longest period of time with no repetition of image types. This series exemplifies Artemisia's practice of portraying heroic female protagonists and her narrative originality. Her potential identification with the character of Susanna moreover has allowed Artemisia to create a series of rare insight and nuance.

"I'm Starting with the Man in the Mirror": Albrecht Dürer's Self-Portraits Reconsidered

Lindsay Brown (Mentor: Dr. Anne H. Muraoka)

Albrecht Dürer's oeuvre is replete with a considerable volume of self-portraits. When considering Dürer's self-images many art historians neglect a fundamental aspect required for properly reading the artist's work: the societal impact derived from the undulating religious climate of Dürer's epoch. Previous oversight of religion's significance has left many chasms in the interpretations of Dürer's self-renderings. This paper examines selected works by Dürer, diary excerpts and letters, along with concurrent rifts in German spiritual doctrine to establish religious dogmas held by the artist ultimately leading to a pellucid interpretation of Dürer's self-portraits as statements of the artist's conviction of faith.

Diego Velázquez: The Glorification of State and Self

Justice Kaufman (Mentor: Dr. Anne H. Muraoka)

Diego Velázquez actively secured a reputation by exploiting one theme, "the concept of glory," and its application to the two central elements of country and career. The first of these, the glorification of state, is found in the colossal *Surrender of Breda* while his later painting *Las Meninas* serves as a tribute to himself and his career. Both of these paintings indicate that Velázquez became increasingly preoccupied with his status as an artist. To that end he utilized original methods as well as borrowed elements from other great canvases in order to elevate the presentation of skill in his art.

When Will You Marry?: Gauguin, Orientalism, Sexuality, and Women

Jo-Ann Estes (Mentor: Professor Martha Wyatt)

When Will You Marry? by Paul Gauguin is a statement of Gauguin's views about the "civilized" West, the "uncivilized" Orient, women, sexuality, and oppression. Through the juxtaposition of two young Tahitian women, Gauguin expressed his view that the West was a corrupted civilization in regard to sexuality, specifically that European cultures were sexually oppressive of women. In contrast, he found non-western "primitive" societies such as Tahiti to be closer to his ideal of humanity because women in these cultures enjoyed sexual freedom. This work thus represents a rejection of the widely held views of European cultural superiority.

Tagged: Assigning Authorship to Figural Graffiti in Ancient Pompeii

Sarah K. Gorman (Mentor: Dr. Jared Benton)

While graffiti is an inevitable part of any modern cityscape, it is not a modern convention. Examples of man's desire to write on walls can be found as early as the Paleolithic Era. Thus it is not surprising that large amounts of graffiti, both figural and textual have been discovered in the ancient city of Pompeii. Most scholarship attributes these inscriptions to elite, albeit naughty schoolboys, however, this narrow interpretation neglects the copious amounts of graffiti discovered throughout homes and along the city's walls. Through examination of these drawings, it becomes evident their artists comprise the totality of Pompeian citizenry.